



EASTMAN
WIND
ENSEMBLE

EASTMAN SCHOOL OF MUSIC



THE EASTMAN WIND ENSEMBLE

FRIDAY, DECEMBER 11, 2009

Kodak Hall at Eastman Theatre
Eastman School of Music
Rochester, New York



THURSDAY, DECEMBER 17, 2009

Hill Auditorium
University of Michigan
Ann Arbor, Michigan



FRIDAY, DECEMBER 18, 2009

The Midwest Clinic
McCormick Place
Chicago, Illinois



**EASTMAN
WIND
ENSEMBLE**

Mark Davis Scatterday, Conductor

Donald Hunsberger, Conductor Laureate

Michael Burritt, Percussion, Eastman School of Music

PROGRAM

Tumbao from Sinfonia No. 3, *La Salsa* (2005)

Roberto Sierra (b. 1953)
trans. Mark Scatterday (2009)

Hommage à Rameau from *Images* (1905)

Claude Debussy (1862-1918)
trans. Donald Hunsberger (2009)

Donald Hunsberger, Conductor

Aria della Battaglia (c. 1580)

Andrea Gabrieli (1510-1586)
ed. Mark Scatterday (2008)

RIFFS (2009)

World Premiere
Michael Burritt, Percussion

Jeff Tyzik (b. 1951)

Symphony No. 4 (1993)

David Maslanka (b. 1943)

FLUTE

Luke Fitzpatrick
Kathryn Ladner
Alyssa Griggs
André J. Washington

OBOE

Kevin Pearl
Geoff Sanford
Emily Tsai
Jessica Smithorn

CLARINET

Ran Kampel
Adrian Sandi
Rebecca Graham
Anna Brumbaugh
Melissa Becnel
Lucia Disano
Jeanne Psomas
Elise Bond

BASS CLARINET

Chester Howard
Jonathan Ulanday

BASSOON

Eryn Bauer
Alexander McCrory
Kara LaMoure
Lauren Yu

SAXOPHONE

Doug O'Connor
Mary Joy Patchett
Tyler Gauldin
Quinn Lewis

HORN

Patrick Walle
Michael Alexander
Maura McCune
Sarah Sutherland
Mirella Gable
Aimee Morris

TRUMPET

Max Matzen
Phillip Chase Hawkins
Brett Long
Apollo Lee Chun Kong
Gerald Villella

TROMBONE

Malcolm Williamson
Whitney Clair
Megan Boutin

BASS TROMBONE

Erik Jacobs

EUPHONIUM

Curtis Swike

TUBA

Robert Lufrano
Michael Blair

PERCUSSION

Chris Jones
Ivan Trevino
Erik Lutters
Sean Connors
Annie Stevens
Daniel Vozzolo

STRING BASS

Scott Davis
James Robinson

HARP

Megan Bledsoe
Caroline Palser

KEYBOARD

Cherry Tsang Chit Lai
Helen Hou

TOUR MANAGER

Matt Osika

TOUR ASSISTANT

Natalie Fuller



DEAR FRIENDS:

The Eastman School of Music is proud to present the world-renowned Eastman Wind Ensemble at this year's 2009 Midwest Clinic. Under the direction of Mark Davis Scatterday, the EWE continues its long tradition of presenting new works by important composers (in this case, Jeff Tyzik, Principal Pops Conductor of the Rochester Philharmonic), and presenting important performers as well (Michael Burritt, Professor of Percussion at Eastman).

Widely regarded as one of the founders of the American wind ensemble tradition, beginning with Frederick Fennell, continuing with Donald Hunsberger and now the gifted Mark Davis Scatterday, the Eastman Wind Ensemble is synonymous with leadership in this domain. Through its recordings distributed worldwide, the ensemble is one of the cornerstones that has established Eastman as one of the nation's leading schools of music. The *2008 Newsweek/Kaplan Guide* named Eastman "the hottest school for music in America," and the EWE is one of the reasons.

Thank you for joining us.

Douglas Lowry
Dean
Eastman School of Music
University of Rochester

EASTMAN WIND ENSEMBLE

is America's leading wind ensemble. Its core of about 50 performers include undergraduate and graduate students of the Eastman School of Music at the University of Rochester. Frederick Fennell first formulated the general concept of the wind ensemble at Eastman more than 50 years ago. Under his leadership, the group became the pioneering force in the symphonic wind band movement in the United States and abroad. A. Clyde Roller served as conductor between 1962 and 1964, continuing the tradition established by Fennell. Donald Hunsberger became conductor in 1965 and led the ensemble for 37 years, bringing it international prominence. The ensemble's current director, Mark Davis Scatterday, was introduced as the fourth conductor of this prestigious group during the EWE's 50th anniversary celebration on February 8, 2002.

Since its founding, the EWE has been in the forefront of elevating the wind repertory through recordings. Fennell's Mercury albums of the 1950s and early '60s are notable for their pioneering use of binaural, stereo, and 35mm recording techniques. These "Living Presence" recordings focused on standard band

literature by the most respected classical composers. They also centered on major repertory not found on traditional band programs, such as Hindemith's *Symphony in B-flat*, Schoenberg's *Theme and Variations*, op. 43a, and Stravinsky's *Symphonies of Wind Instruments*. Under Hunsberger, the EWE continued its progressive stance in recording techniques with participation in quadraphonic and digital recording on the Deutsche Grammophon, Philips, CBS Masterworks (now Sony Classical), Toshiba EMI, Tioch (now KEF), Vox, Centaur, and Desto labels. The album *Carnaval*, a collaboration with Wynton Marsalis, was nominated for a Grammy award in 1987 and reintroduced the public to an entire tradition of cornet showpieces for band. Other Sony Classical releases have featured new transcriptions of Bach organ works by Hunsberger, as well as contemporary works such as Joseph Schwantner's ... *and the mountains rising nowhere*, on the *Live from Osaka* album. Since its founding, the ensemble has premiered more than 200 new works.

Having made major national tours since 1968, in 1978 the EWE embarked on a tour of Japan and Southeast Asia. In addition, the release of the 1987 *Carnaval* disc was followed by a tour with Marsalis to Montreal, Toronto, Boston, Philadelphia, Washington, and New York. The ensemble celebrated its 50th anniversary in February 2002 with a conference of international scope on the wind ensemble and its music. The anniversary also coincided with the release of a multi-CD set of recordings compiled by Warner Brothers from sessions in Japan and Rochester. Between 1990 and 2004, the EWE embarked on seven more tours of Japan sponsored by Eastman Kodak Company and Sony Music Foundation, and focused on demonstrating Eastman performance techniques and showcasing original works of the repertory. Several of Donald Hunsberger's Wind Library publications originated as pieces specifically transcribed for these tours, as each tour also featured special arrangements by Hunsberger and Scatterday to display the capabilities of the ensemble. The most recent Japan tour began a new era for the EWE under the direction of Mark Scatterday and included several performances in Taiwan and China. This Asian tour featured trumpet soloist James Thompson, with the ensemble also recording concertos by Dana Wilson, Eric Ewazen and Jacques Hetu for Summit Records. In 2005, the ensemble was featured in an acclaimed performance at Carnegie Hall as part of the CBDNA Conference. The EWE's most recent recording, *Manhattan Music* (Opening Day, 2008) with the Canadian Brass premiered four new works for wind ensemble and brass quintet and was nominated for a 2009 Juno Award (Canadian Grammy).

PROGRAM NOTES

Sierra: *Tumbao*

Roberto Sierra showed interest in music at an early age, teaching himself to play his sister's piano. His formal training in music started at the Conservatorio de Música in San Juan, and then at the University of Puerto Rico. He graduated from the University of Puerto Rico in 1976, and continued his studies at the Royal College of Music and at the University of London; at the Institute of Sonology in Utrecht, Holland; and with György Ligeti at the Hamburg Hochschule für Musik. In 1983, he became assistant, and in 1985 director, of the Cultural Activities Department at the University of Puerto Rico, then dean of studies and chancellor at the Puerto Rico Conservatory of Music; in 1989, he became composer-in-residence of the Milwaukee Symphony Orchestra. Throughout this period, he was vigorously engaged as a composer on the international scene. In the autumn of 1992, Sierra joined the composition faculty at Cornell University, assuming a position made available by the retirement of Karel Husa. During the 2000-2001 season, Sierra was Composer-In-Residence with the Philadelphia Orchestra.

Sierra first came to prominence in 1987, when his first major orchestral composition, *Júbilo*, was performed at Carnegie Hall by the Milwaukee Symphony Orchestra. His works have been performed by major orchestras throughout the world. In recent years, Roberto Sierra's colorful and rhythmic music has attracted a growing audience both in North America and Europe and he is acclaimed as one of Latin America's most active contemporary composers. Conductor Mark Scatterday has been an advocate of Sierra's music, premiering and transcribing new works for wind ensemble such as *Fandangos*, *Diferencias*, *Fanfarria* and *Octeto*.

Although Sierra never played in a salsa band when he was growing up in Puerto Rico, he wishes he had. "This music is everywhere in Puerto Rico," Sierra says. "You don't even have to play it yourself—your neighbors will play it for you. It comes in your windows." Afro-Caribbean dance rhythms, hot and cool—*Montuños*, *Guajiros*, *Bombas*, *Merengues*, *Plenas*—Sierra heard them at every school dance, and they bubble, fizz, and sway throughout the score of his *Sinfonia No. 3*, which he subtitles "La Salsa." The four-movement work isn't a piece of pops-concert fluff, but the creation of a sophisticated composer who has carved out a distinguished career in the concert hall. Sierra says of the *Sinfonia*: "I wanted to write a piece that takes off from the riffs of the salsa.

I'm drawing on the vernacular. Beethoven, Mozart, Haydn—they all did that. It's nothing new."

Sierra's tribute to his cultural roots takes the riffs he heard growing up and weaves them into a complex orchestral fabric that would leave Puerto Rican dance band musicians scratching their heads. Along with Afro-Caribbean popular music, he draws on the more genteel, European-influenced *Danza* form that was created at conservatories established under Spanish colonial rule. "When Puerto Rico became part of the U.S. in 1898, that whole musical tradition ended," Sierra says.

Sierra's favorite *Danza* composer is Juan Morel Campos (1857-1896), who wrote more than 500 *Danzas* and led his own dance orchestra. While he doesn't use literal quotes in the *Sinfonia No. 3*, Sierra thinks that Campos would recognize his influence. "If Campos were to hear it," Sierra laughs, "he'd have no idea of what I'm doing. But I want to continue that 19th century tradition. I want to link myself to that line of Puerto Rican music."

Matthew Naughtin

Debussy: *Hommage à Rameau*

The *Hommage* movement in the 1905 piano work *Images* is the second of three movements, being framed by *Reflets dans l'eau* and *Mouvement (moto perpetuo)*. In his biography of Debussy, *Debussy, Man and Artist* (1937), Oscar Thompson states "I think I may say without undue pride, that I believe these three pieces will live and take their places in piano literature . . . either to the left of Schumann . . . or the right of Chopin." In this reference to Chopin, he once again demonstrated his love for, and allegiance to, the writings of Chopin, especially when compared to those of Wagner and Brahms in particular.

The dedication to Rameau (and earlier French *clavecinistes*) was a direct reproach of another popular figure Christoph Gluck. Debussy loved and appreciated things very French. Upon the work's first performance, some of Debussy's detractors felt that the movement was "one of the graver and stiffer piano works". They could not find his usual fluency of motion as demonstrated in earlier works. By way of contrast of opinion, Andres, who wrote a biography of Debussy in 1922 and also contributed to *La Revue musicale* in 1920, felt that ". . . with the *Sunken Cathedral*, *Hommage à Rameau* is the most beautiful piece for the piano . . . since the last three sonatas of Beethoven," and he found "grandeur and

purity of architecture," "gentle majesty of proportions," "simplicity of effect," and "extreme refinement."

Tonight's setting for wind band attempts to build upon the melodic and harmonic progressions developed by Debussy in a manner that supports his constant flow of musical ideas. Particular effort has been made to ascertain the lightness of lower dynamic passages while retaining the ability to create major climactic peaks. The wind orchestration will hopefully remind one of Debussy's own orchestrations while demonstrating the vast possibilities of timbral resources inherent in today's wind band.

The complexity of his harmonic movement is set in instrumental timbres and colors that support the simplicity of his melodic material. Debussy's harmonic vocabulary demonstrates a free use of scales and modes, including the whole-tone scale, parallel 7th and 9th chords, and the construction of chordal structures through superimposing thirds, plus the ability to move among several keys in a complete expression of harmonic freedom. His rhythmic sense is equally free, with constant shifting and varying of accents and phrases.

Donald Hunsberger

Gabrieli: *Aria della Battaglia*

Andrea Gabrieli's *Aria della battaglia* was transcribed for the modern orchestra wind section from the *Canto Dialoghi Musicali de Diversi Eccellentissimi Autori*: Venice, 1590. The work is subtitled "per sonare d'istrumenti da fiato" ("to be played by wind instruments") and is one in a long line of such descriptive works dating from the sixteenth century with no instrumental designation whatsoever.

While examples of programmatic compositions appeared as early as the fourteenth century, the concept first gained momentum with the publication of Janequin's programmatic chansons such as *La Guerre* from 1529 that depicted the Battle of Marignan in 1515 in which the French, under the leadership of King Francis I, were victorious. This chanson with its various onomatopoeic sounds of battle, which extolled the valorous feats of the victors on the battlefield, was immediately to the liking of Renaissance courtiers, as may be witnessed by the scores of "battle pieces," both vocal and instrumental, which were subsequently written during the same century. Isaac, Padovano, Guami, and Vecchi are a few of the composers, along with Gabrieli, who contributed to the form. The popularity of this genre, however, did not fade with the close of the Renaissance. Rather, a rich development continued

into the nineteenth century with Beethoven's *Wellington's Victory*, the so-called "Battle Symphony," being a latter-day example.

The current edition of this work is from a series of multi-voiced and single to multi-choir compositions arranged for various wind and string instruments published by Alfred Music and incorporates a philosophy of re-discovering, editing, and utilizing early music as a flexible and timeless source of modern performance potentiality through research and experimentation.

Mark Davis Scatterday

Tyzik: *RIFFS*

Jeff Tyzik's brand new work *RIFFS* was commissioned for the Eastman Wind Ensemble's 2009 Midwest tour. "I've always been captivated by the skillful development of simple musical ideas by composers I admire, from Beethoven to Bernstein." On the jazz side of my life, I have also been excited by the energy created from the repetition and development of small phrases which jazz musicians call *riffs*. When Mark Scatterday asked me to compose a piece for Michael Burritt and the EWE, I thought it might be fun to combine jazz and classical compositional techniques in creating a vehicle for Michael's incredible talents. Michael was very interested in a piece that would highlight his drum set abilities and it fit perfectly with my musical intentions in creating *RIFFS*. Three sections including fast swing, a heavy medium swing and an afro cuban finale turn the EWE into a huge jazz ensemble with Michael leading the way".

RIFFS joins a series of recent works written for the EWE by Tyzik, which include *Trilogy on Themes of Howard Hanson*, *the Concerto for Trombone* (premiered on the EWE's performance in Carnegie Hall at the CBDNA National Convention in 2005) and *New York Cityscape* (recorded by the EWE and the Canadian Brass in 2008). All of these works are available by contacting JEFFTYZIK.com.

Maslanka: *Symphony No. 4*

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions. The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel that it is the powerful voice of the earth that comes to me from my adopted Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants

to be expressed – the welling-up shout that cannot be denied. I am set aquiver and I am forced to shout and sing. The response in the voice of the earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune “Old Hundred,” several other hymn tunes (the Bach chorales “Only Trust in God to Guide You” and “Christ Who Makes Us Holy”), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4. To explain the presence of these hymns and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln.

From Carl Sandburg’s monumental Abraham Lincoln, I offer two quotations. The first is a description of Lincoln’s death by his close friend David R. Locke:

I saw him, or what was moral of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as a few men have been called on to bear – a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to great victory, It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possible do for him – he gave him peace.

The second refers to the passage through the country from Washington D.C. to Springfield, Illinois of the coffin bearing Lincoln’s body:

To the rotunda of Ohio’s capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering ‘Old Hundred,’ and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.

For me, Lincoln’s life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of the chaos and the fierce joining of opposites comes new life and hope. From this impulse I used “Old Hundred,” known as the Doxology—a hymn of praise to God; *Praise God from Whom all Blessings Flow*; and *Gloria in excelsis Deo*—the mid-16th century setting of Psalm 100, which reads in part:

“Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before his presence with singing...Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.”

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

David Maslanka

THE MUSICIANS



Having performed on four continents and nearly forty states, **Michael Burritt**, professor of percussion at the Eastman School of Music, is one of the world’s leading percussion soloists. He is in frequent demand performing concert tours and master classes throughout the United States, Europe, Asia, Australia, and Canada. Burritt has been soloist with the Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Eastman Wind Ensemble, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany), Amores Percussion Group (Spain), Peaux (Sweden), and the Tempus Fugit Percussion Ensemble of Pittsburgh. Burritt has three solo recordings: *Perpetual*; *Shadow Chasers*; and the recently released *Waking Dreams* (Resonator Records). All the recordings are comprised of Burritt’s original compositions as well as works written expressly for him. He has been a featured artist at seven Percussive Arts Society International Conventions. In 1992 he presented his New York solo debut in Weill Hall at Carnegie Hall and in 1998 performed his London debut in the Purcell Room at Queen Elizabeth Hall.

Michael Burritt is also active as a composer, with two concertos, numerous solo and chamber works for marimba and percussion, and two books of etudes to his credit. His works for solo marimba have become standard repertoire for the instrument and are consistently required repertoire on international competitions. He has been commissioned by the World Marimba Competition, Paris International Marimba Competition, Nexus Percussion Ensemble, and the North Shore Concert Band, to mention a few. Burritt is published by Ludwig Music, C. Allen and Keyboard Percussion Publications. He is also an artist/clinician and product design/consultant for Mallettech, where he has developed his own line of signature marimba mallets, and an is artist/educational clinician with the Zildjian Company. Burritt is a member of the Percussive Arts Society Board of Directors, a contributing editor for *Percussive Notes*, and chairman of the PAS Keyboard Committee.



Donald Hunsberger is conductor laureate of the Eastman Wind Ensemble, having served as its music director from 1965 to 2002. He also holds the title Professor Emeritus of Conducting and Ensembles at Eastman, where he served for many years as chair of the Conducting and Ensembles Department.

Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips, and Decca among others. In 1987 his recording of *Carnaval*, featuring Wynton Marsalis with the Eastman Wind Ensemble, was nominated for a Grammy Award in the Best Solo Performance with Orchestra category. His most recent recording project with the EWE is a three-CD set, *The Eastman Wind Ensemble*, celebrating its 50th anniversary. Under Hunsberger’s direction the EWE performed on six tours of Japan and Taiwan between 1990 and 2000, and one throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing over 100 premiere performances, Hunsberger has been involved in writing projects, including the books *The Wind Ensemble and Its Repertoire* (Warner Bros. Publishers), *The Art of Conducting* (with Roy Ernst, Random House) *The Emory Remington Warmup Studies* (Accura Music), and numerous articles in educational journals. He has been recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers, and composers, and is the leading force in the Donald Hunsberger Wind Library, published by Alfred Music.

Hunsberger has created and conducted orchestral accompaniments to more than 18 silent films with 50 orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse, and North Carolina Symphony Orchestras, and the Rochester, Buffalo, and Calgary Philharmonic Orchestras.



Mark Davis Scatterday is Professor of Conducting and Chair of the Conducting and Ensembles Department at the University of Rochester's Eastman School of Music. As only the fourth conductor of the Eastman Wind Ensemble, Scatterday joined a prestigious line of conductors in the past fifty-plus years of the famed ensemble - Donald Hunsberger, Clyde Roller, and Frederick Fennell. Since his appointment, he has led the EWE on tour to Japan, Taiwan and China, conducted the EWE in a highly acclaimed performance at Carnegie Hall, and recorded 3 new recordings with the EWE and the Eastman Musica Nova. Recently Scatterday conducted a concert in Japan as part of the opening ceremonies of a new concert hall in Karuizawa, joining members of the Tokyo Philharmonic.

Having received a Doctor of Musical Arts in Conducting at the Eastman School of Music in 1989, Professor Scatterday has directed wind ensembles and orchestras throughout North America and Asia. Previous to his appointment at Eastman, Dr Scatterday was Professor of Music and Chair of the Department of Music at Cornell University. While at Cornell, he conducted the University's Wind Ensemble, Chamber Orchestra, Wind Symphony, Chamber Winds, and Festival Orchestra. He was also one of the principal conductors of the professional new music group Ensemble X, which performed in Carnegie Hall in 2003, and was also the conductor and music director of the Cayuga Winds, a professional chamber winds ensemble in Ithaca, New York.

Dr. Scatterday maintains an active guest conducting schedule as well as editing and transcribing works for wind ensemble, and writing articles involving score analysis, performance practices, and conducting. His articles on Venetian Renaissance wind music and the wind and percussion music of Karel Husa have been published in editions of *Wind Works*, *College Band Director's National Association Journal*, *Meredith Music Publications* and *Band Director's Guide*. An advocate of contemporary music, especially the music of Husa and Roberto Sierra, Scatterday has commissioned Sierra's *Diferencias* (1997), *Fanfarria* (2000) and *Octeto* (2003) and transcribed his *Fandangos* (2004), *Alegria* (2009) and *Sinfonia No. 3* (2009). Scatterday has studied conducting with Donald Hunsberger, David Efron, Sidney Hodkinson, Carl St. Clair, H. Robert Reynolds, and Richard Jackoboice, and trombone with H. Dennis Smith, Edwin Anderson, Edward Zadronzny, Milt Stevens, David Langlitz, and Hal Janks. Professor Scatterday also has taught conducting at Ithaca College and performed with the Cayuga Chamber Orchestra, and the Cayuga Chamber Orchestra Brass Quintet. His teaching experience also includes music directorships in Wooster and Medina, Ohio, following a master's degree in trombone performance at the University of Michigan and a bachelor's degree from the University of Akron.

Professor Scatterday has recorded Roberto Sierra's *Cancionero Sefardi* with members of the Milwaukee Symphony on Fleur De Son Classics (2001), Judith Weir's *Concerto for Piano* and *Musicians Wrestling Everywhere* with Ensemble X on Albany Records (2005), *Danzante* with James Thompson and the EWE on Summit Records (2006), *Barcelonazo* on Bridge Records (nominated for a 2008 Latin Grammy) and *Manhattan Music* with the EWE and the Canadian Brass on Opening Day Records (nominated for a 2009 Canadian Grammy).





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